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HENRY SMART'S COMPOSITIONS  
FOR THE ORGAN

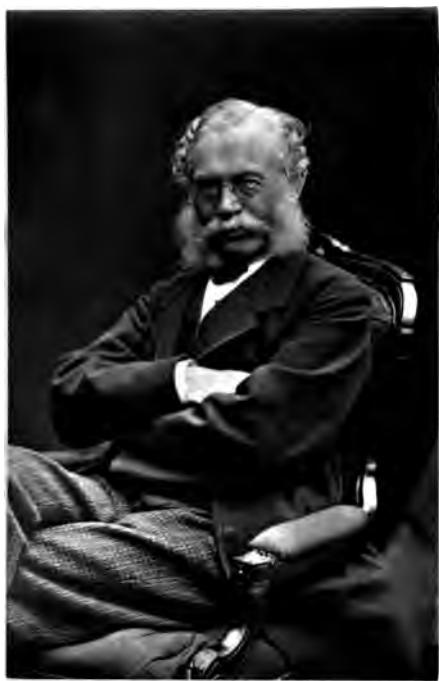
JOHN BROADHOUSE











HENRY SMART,

LONDON, JUN 6, 1871.

HENRY SMART'S  
**Compositions for the Organ**

ANALYSED BY

JOHN BROADHOUSE.

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*Reprinted from "The Musical Standard."*

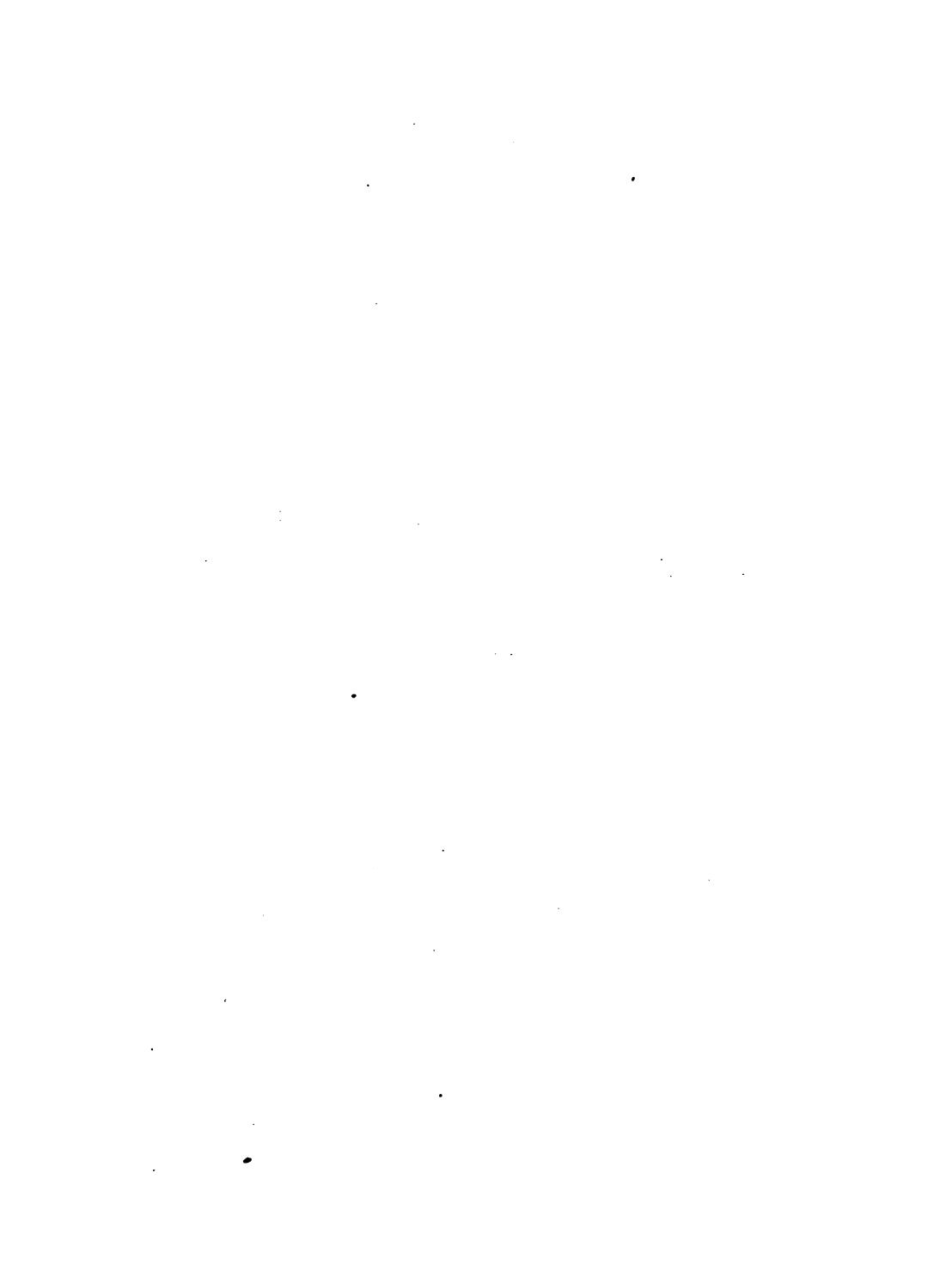
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1880.

[Price Half-a-Crown.]

174 . 8 . 173



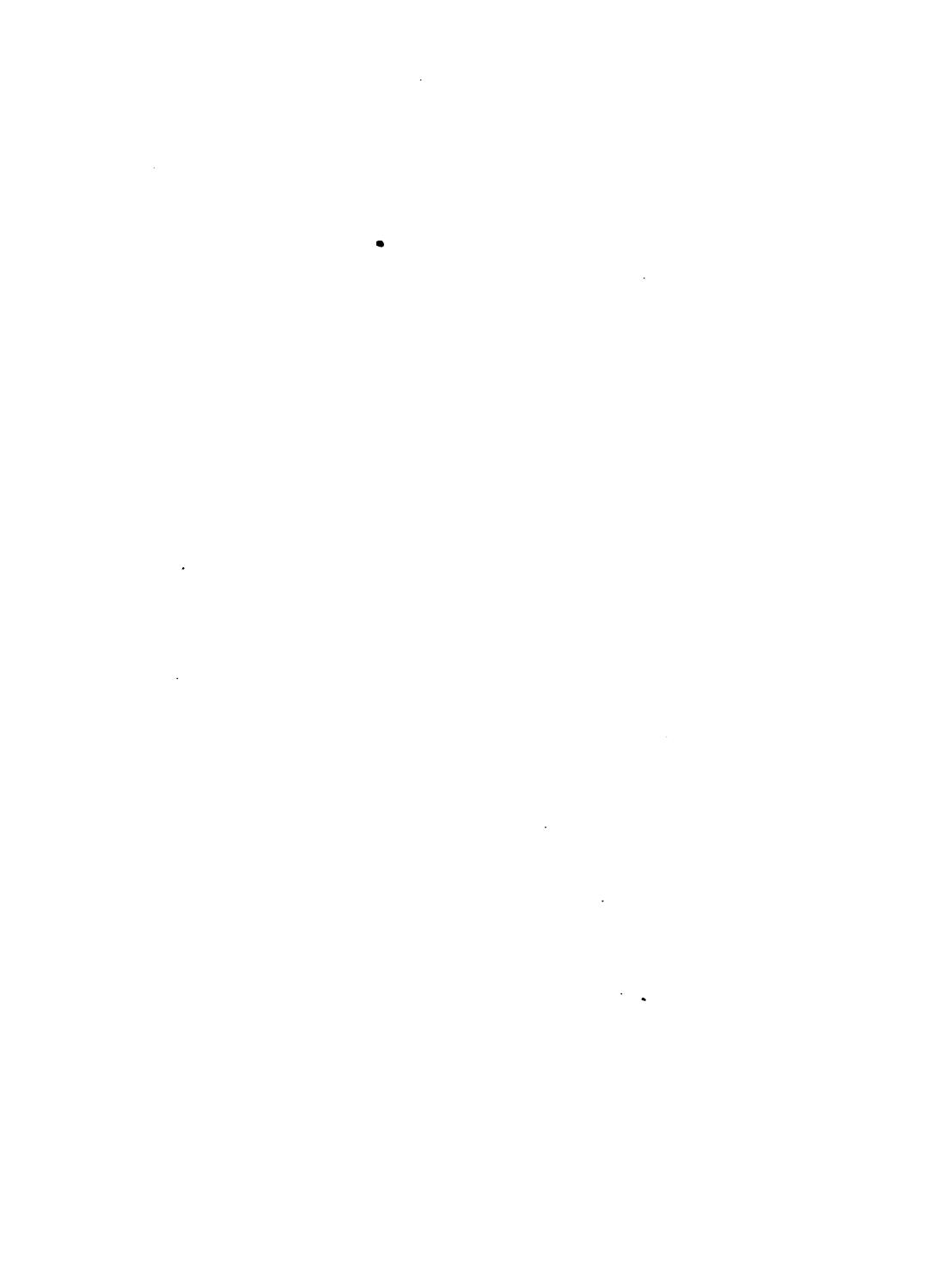
## PREFATORY NOTE.

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THE esteem in which the late Henry Smart was held, and the regret felt at his death, will render unnecessary any apology for this little book. It is published in this permanent form under the same conviction as that which prompted me to write it for *The Musical Standard*—that the musical world cannot become too familiar with the works of the deceased composer. The portrait is a faithful likeness, and Smart's sister (Mrs. Callow) informs me that it is the best ever taken of him.

J. B.

*West View, Monken Hadley,*  
MARCH, 1880.





## HENRY SMART'S Compositions for the Organ.

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**I**N Smart's works for the instrument of which he was so consummate a master will be found nothing but good. Nothing unpleasant ever comes across our path. "A little folly," we are told on very high authority, will bring discredit upon a man who is in reputation for wisdom and honour, and in like manner a little thing will tend to spoil a man's credit as a good composer; but that little thing is nowhere to be found in Henry Smart's works. What is noble, or tender, or sympathetic, or lovely, will be found there in abundance; but Smart appears never to have lost sight of the nobility of the instrument for which he was writing, and his compositions for it, even the most tender and beautiful of them, have that large and majestic bearing which reminds us at once of the organ. Played on the pianoforte (when

passages will admit of it) they seem to require an instrument infinitely more noble—more epic, we were about to say—than “the drawing-room orchestra.” Take, for instance, that wonderfully fine Andante in G major, the *motiv* of which seems to demand to be played on the grand and noble 8-feet tone of a cathedral organ, and to be heard in the grand and noble space of a cathedral aisle:—



This nobility is the characteristic of all Smart's organ works; their very beauty is the beauty of majesty, and not the enervating beauty of voluptuousness. Honesty of purpose, nobleness of aim, singleness of eye, devotion to art, speak in every line and proclaim the artist. For if there be one thing which strikes us more than another in studying Smart it is this—that he wrote for Art, without a thought of “the public,” without any doubt as to whether his music would be liked (he knew it would); without any motive but the highest and noblest motive which can actuate a musician—the resolve to think for art, to write for art, to live for art. People of lower aims, who write to sell and play to please, cannot understand this nobility of aim, and laugh as well at those

who write of it as at those who are said to be guided by it. Be it recorded here, however, lest it should be recorded nowhere, that Henry Smart was a bright example of that self-abnegation, that self-hiding, that self-suppression, which we have so often insisted must overrule all baser motives in the inward thoughts and the outward acts of the musician's life. The works we are about to analyse indubitably proclaim this truth in tones ; but we are nevertheless desirous that those who hear of Smart's fame without being able to understand his music should know that he was in every sense of the word an artist. He was a grand player, a great composer, and a good man ; and the purity of his life added to the purity of his works proclaim Henry Smart to have been one of the world's noblest and best, who has left behind few compeers, and whom the world can ill afford to lose. Let us endeavour, while the earth is still fresh on his grave, to look reverently at what he has written for the organ, and thus try to realise, as far as we may, the richness of the treasures which he has left behind wherewith to rear his monument.

1. **CHORAL WITH VARIATIONS** (dedicated to his friend George Cooper). \*

We have here an eight-line choral and seven variations, and no work could have better proved to the world that he who wrote it had a high purpose before him. The choral is a noble example of the hymn-tune in the metre known as "eight sevens," the

metre, that is, of "Jesu, lover of my soul." The choral is in E flat, and opens with this fine phrase :—



The variations are far removed from the class of writing which passes by that name among third-rate composers and players of variations for the pianoforte. There is no note-splitting, no rapid arpeggio playing after the manner of a celebrated French organist's "Andante in G"; Smart's idea of the variation was to vary the contrapuntal treatment of his subject. The usual "variations" are very different from these, from which modern scribblers for the pianoforte might, if they would, learn how precious and how priceless is the mastery of counterpoint. Variation 1 retains the melody in the treble, the inner parts moving chiefly in quavers, while the pedal gives out a bass similar to that of the choral, though departing occasionally from it in treatment. Variation 2 gives the melody to the left hand on a second manual, the right hand accompanying in quavers, and the pedal still adhering to its first simplicity. In variation 3, however, the pedal moves in quavers, the subject being played by the right hand, and the inner parts more or less florid. Variation 4 is an admirable illustra-

tion of genuine "variation" writing, the unity of the subject being preserved without its actual form being retained. Triplets of quavers are here introduced. Variation 5 becomes more intricate, and is suggestive of the style of treatment worked out with such grand effect by Bach in his choral preludes. This variation shows to what good purpose Smart had studied that great giant of organ-playing ; it is marked "piu animato," and the subject is carried to the upper octave :—



Variation 6, where the choral is still played an octave higher than at first, retains in three of the parts its original simplicity, while the left hand accompanies in semiquavers throughout. The last variation gives the florid accompaniment to the pedals, the two hands playing on the great organ *f*. The pedal-work is of great boldness and grandeur :—



This choral with variations is altogether a fine specimen of the class of work which Henry Smart has

done for organ-playing, and is an excellent example of the practical uses to which counterpoint may be put by one who is master of it as he was.

## 2. TWO TRIOS.\*

These are pieces in three parts, one for each hand, and a pedal obbligato. The first in F, "con moto," is simple in construction, and is based on a melody opening thus:—



A second theme is introduced as follows:—



This leads to a repetition of the first subject, but with new counterpoints for the left hand and pedal.

The second trio (andante alla pastorale) is in G, and is based on this flowing and graceful melody:—



The working out of this subject is somewhat more elaborate than in the Trio in F ; but both are admirable instances of that purity in part-writing which was a prominent feature of Smart's compositions.

### 3. GRAND SOLEMN MARCH IN E FLAT.\*

This composition—we feel almost inclined to call it an epic poem—is of a broad and majestic build. It occupies fourteen oblong pages of music, and, as a fully-developed and admirable model of the march, is not to be played once or twice and forgotten, but requires study and analysis before it can be appreciated at its full value. The opening theme—



is full of that nobility which we have said is the leading characteristic of Smart's works ; but if played faster than marked ( $\text{♩} = 79$ ), the solemn and stately effect of the composition will be marred. The theme is taken through the usual rhythm of the march, and

is followed by a second movement in the dominant, in which the following subject is developed :—

*Gl. Org. 8ft. with Swell coup. in Unison, and Sub Octave.*

Choir.

Then the first theme is repeated, bringing the first part of the march to an end. The requirements of the march form are fulfilled thus far, even if it stopped here, save that there is no coda ; but other movements are added to render the work still more rich and complete. A short staccato passage leads us to this beautiful theme, in some respects the most charming part of the composition ;—





The introductory portion of the B flat movement is then imitated, with slight alterations of detail, in the sub-dominant of the original key; and the opening theme of the march, with the addition of some triplets for left hand and pedal, brings us to the finale. There is a massive breadth about this Grand Solemn March, both in the design and its carrying out, which lifts it far above the paltry and frivolous works which are too often written as marches for the organ; but Smart, as we have said, never forgets that he is writing for a broad, massive, and imposing instrument, and this march, even in its lighter parts, is altogether worthy of him, and of the instrument too.

#### 4. ANDANTE (No. 1) IN G MAJOR.\*

The opening *motiv* of this andante con moto we have given in our introductory remarks as illustrating the "fitness of things" in these organ works. The subject is full of dignity. At its close a very fine

passage, which would suffer if only partially quoted, introduces this second theme :—



After this, the first theme comes in for left hand and pedal, the right hand playing a counterpoint in triplets, on the choir flutes. This produces a charming effect, the left hand giving out the theme on the lower registers of the great organ, the lighter quality of the right-hand work affording a beautiful contrast to the subject. The right hand then takes the subject on the great organ, the triplets being given to the left; and a few bars of holding chords on the swell, with triplets on the choir, followed by a soft passage on the

---

swell alone, leads to a close. There is in this andante con moto, and, indeed in all Smart's organ works, all that can be desired as to form, which is never lost sight of, although he does not by a too rigid adherence to any prescribed method or plan, rob his forms of all their life. His genius is shown in the art which conceals art. The stickler for form has too often form without power, and goes from one key to another always in the same fashion, and always with the same result—he builds a skeleton, and thinks a knowledge of anatomy will make a living soul. Smart never was guilty of such folly as to suppose that a proper form alone would give his works life and vigour; his form is not the form of the statue, but of the living, breathing, erect noble man—

“In native worth and honour clad,  
With beauty, courage, strength, adorn'd,  
Erect with front serene he stands,  
A man—.”

Having a message to deliver, Henry Smart delivered it, not always in sentences of the same length or force, but always in language correct, earnest, manly, and vigorous. He never talks for the sake of talking, but speaks when he has something to say which is worth hearing, and his form is the form of

“Thoughts that breathe, and words that burn,”

With some composers, form is but a handsome, well-cut face with a brainless head.

5. ANDANTE (No. 2) IN A MAJOR. \*

This is one of those lovely movements which speak to the heart with gentle but irresistible force, and fix themselves indelibly on the mind.

*Choir 8ft. Flutes.*



There is here a tender grace which, like a beautiful but modest and retiring woman, attracts all who come within its influence. To know it is to love it, and to love it once is to love it always. The quotation is, we know, hackneyed, but we cannot help, as we hear this delightful andante, thinking of Keats's lines :—

“A thing of beauty is a joy for ever :  
Its loveliness increases ; it will never  
Pass into nothingness ; but still will keep  
A bower quiet for us, and a sleep  
Full of sweet dreams, and health, and quiet breathing.”

The next passage, introduced as follows, is no less beautiful :—

Gt. Org. 16, 8, & 4 ft.

The whole work is full of beauty. Would that all “andantes for the organ” breathed the same spirit of quiet, restful, calm peace and joy! The farther we go in our examination of Smart’s fine works, the more do we see to admire and venerate.

#### 6. ANDANTE (No. 3) IN E MINOR.\*

This Andante, in 3-4 time, opens with a few sustained chords on the swell reeds, leading at the fourth bar to this pathetic subject:—

*Gt. Org. 8 ft.*

This, though strikingly different from the theme of the Andante (No. 2) in A, is yet one of those melodies which speak for themselves, and at once declare their individuality. It is varied by an episode of interest, and leads ultimately to a passage in the key of G major, which by its vigour stands out in bold contrast to the opening in E minor; and when this is ended the following melodic figure—

*Swell.*

*op: 8*

is worked up until the leading theme in E minor is again introduced. The dominant of this key is used at length as the dominant of the tonic major to introduce in the latter key the passage formerly used in G major:—



and the melodic figure in G, a single bar of which we have quoted above, follows here in E major, in which key the piece ends. This Andante is not so difficult to play as those in G and A, but its beauty and pathos will commend it to the musician none the less on that account.

7, 8, and 9.—SIX SHORT AND EASY PIECES.\*

These pieces, though called short and easy, are not mere aimless and vapid productions of no definite shape, as is too often the case with "short and easy" pieces. They are in form, by which we mean that they have each a given subject, which, after being followed by episodical matter in various keys, reappears in its original shape, either in the same key or one closely related. They are just such pieces as Smart was so well able to extemporise—based on a short theme, which, though varied and used under different aspects, is never quite lost sight of, and forms the ground plan of the whole piece.

\* Novello, Ewer & Co. Price 1s. 6d.

The subject of the first (D major, poco adagio— $\text{♩}=66$ ) is highly attractive, and at once rouses interest and expectancy :—

*Poco adagio.*

And this expectation is not disappointed, the interest being maintained until the re-entry of the subject on the soft stops of the choir organ leads to a close. This Adagio in D would be admirable as an introductory or middle voluntary, or, better still, as a concluding voluntary after a service and sermon of a peaceful and pastoral nature. Organists ought to exercise much anxious care in the selection of their concluding voluntaries, for by making them an integral part of the service instead of a gratuitous, glaring, and offensive advertisement of their own powers, devout players may materially, though unobtrusively, assist the work of the clergy. If we can judge from the compositions now under analysis, Henry Smart wrote with the express intention of making his voluntaries as "symbolical" as possible.

No. 2 is in F, con moto moderato ( $\text{♩}=80$ ), and in

4-4 time. The opening is one of those movements which are most effective when played—as this is directed to be—on the 8-feet stops of the great organ, and is a “diapason movement” in which the rules of purest part-writing are strictly observed, the four parts (five sometimes), being “real” parts, and not simply chords accompanying a melody. Though both short and easy, it is yet fully worthy of its author.

No. 3 is an Andante con moto in A major, 6-8 time, and opens with this sweet phrase:—

*Andante con moto.*

Swell soft 8 ft.

Soft 16 ft. with Sw. coupled.

etc.

It is of course impossible to determine when pieces cease to be easy, and become difficult. To a player like Smart himself, all his organ works would be comparatively easy, and a competent organist would play any of his compositions without finding in them very great difficulties; but this Andante in A is certainly not so easy as some other of these "short and easy" pieces—say, for example, No. 4 in D, "con moto moderato," or No. 2 in F. Probably these six pieces were called "easy," not so much with reference to the actual execution as to the fact that they are simple in form, and have no elaborate working-out of a subject or subjects in keys remote from that in which they commence. They are in this sense easy, as they can be committed to memory without much mental effort. They are certainly worth learning. The pedal-work too, is easy, and leaves the attention free for the manual work.

No. 4, in D major, con moto moderato, is, like No. 2, a "diapason movement," and is nearly all through in four real parts. The opening is broad and massive:—

*Con moto moderato.*

Gt. Org. 8 and 16 ft.

A dominant pedal enters at bar 17, and is sustained through eight bars. The tonic, at the double bar, becomes the dominant of G minor, in which key occurs a charming little passage, modulating at the close (by the aid of that chameleon chord, the "diminished seventh") into D major, when the opening theme recurs, accompanied in quavers by the left hand.

No. 5 (C major, 4-4 time, allegro moderato) is quite in a different style from either of the other of these six pieces. After a striking opening in octaves, the following figure occurs, and is developed in Smart's masterly manner:—



The learner will here find the pedal-work requires more attention, and only those students who are somewhat far advanced, and have acquired independent action between left hand and right foot, will deem this allegro moderato an easy piece. The average amateur will give it up in despair. Both hands ascending in semiquavers—even in an allegro of a very "moderato" character—while both feet work downwards in quavers,

will be, as usual, the Rubicon which *organorum pulsatores* can never pass. Like the violin, the organ is wonderfully tortured by the *dilettanti*, who, as they play for amusement, usually leave off when the real work commences, and begin to torture some other instrument—the piano, for instance, where the feet can keep down the right or left pedal with dazzling effect. Such meddlers had far better leave this piece alone; short as it is, it will be too long for them, and too difficult also. Smart did not write organ music for two-line or pedal-double-the-left-hand organists.

The last of the six is in D major, *con spirito*, 4·4 time, and is on this model :—

*Con spirito.*

*Gt. Org. full.*

This piece, like that last-mentioned, is one which will tax the patience and test the powers of the two-line player, but will be fairly within the range of an intelligent student of the organ. The subject just quoted appears later on in a modified form in the key of F, prior to which however this new idea,

brought in on the dominant of the original key, gives renewed interest to the composition :—



This idea is utilised later on in the first key, and the two leading themes are combined in the last part of the movement. These six pieces prove that Smart gave proportionately as much attention and care to a small work as to a great one, and the finish of these shorter compositions, like that of the "Twelve Short and Easy Pieces in Various Styles," which we shall consider presently, is as perfect as in his longest and most elaborate works.

#### 10. AIR WITH VARIATIONS AND FINALE FUGATO.\*

This is probably as well known as any of Smart's writings for the organ, as it has been played all over the country at innumerable organ recitals, where it has never failed to win admiration. The "air with variations" is a deservedly popular form of instrumental

music, and this one, as we should have been led to expect from a study of Smart's other works, is admirably adapted to keep up the popularity of the form without vulgarising the material. All the great masters, from Bach downwards, have written airs with variations. Bach, Haydn, Mozart, and Beethoven wrote them for keyboards, and even Chopin has not scorned to treat "La ci darem la mano," in the same way; Spohr, Paganini, Rode, and De Beriot, wrote them for the violin; and nearly all the prominent orchestral instruments include the same form in their literature. The organ has not been forgotten in this department, the only danger being, in writing variations for the organ, lest both the form and the instrument should be degraded by what is "common and unclean." But with Henry Smart (*cela va sans dire*) no such apprehension need be entertained. In this field, as in others, his manner and matter are both perfect.

The air, in the key of A, is simple in the extreme. Here is the first section of it, which is given out on the manuals only:—

$\text{♩} = 80.$  *Andante quasi allegretto ma moderato.*

Choir 8 ft.

Soft 16 ft. coupled to manual.



The speed is  $\text{♩}=80$ , "Andante quasi allegretto ma moderato." On this simple basis Smart has written nine variations, and a "Finale Fugato," his mode of treatment showing that he had studied the art of variation-writing in a good school. The different devices employed, the art used to conceal art, the minor variation near the end, the increasing interest throughout, and the final movement, all remind us of the grand old variations written when none but good airs were varied, and when variations were not gaudy tricks to cover up a weak plan, but a solid structure reared on a foundation of granite, such as the "Tema con Variazione" in Spohr's "Violin-Schule," or the never to be forgotten "Opus 2," of Chopin, above referred to. Here indeed were variations! Like the rolling firmament on high, they present, as they revolve, an ever new face, but are the same heavens after all. Some would persuade us that the variation vein is worked out, and that no more precious metal remains. They are wrong, and so is their simile. That peculiar vein of the variation (not gold, but a

vile mixture of the baser metals) which causes the gallery at a fifth-rate concert to shriek with delight, *is* worked out; but artists know the secret of turning the baser metals to gold—a secret of which the host of variation-writers know absolutely nothing. Smart was an artist, and when we are told the variation idea is exploded, we hold up this "Air with Variations and Final Fugato" as a splendid refutation of a vile slander.

Var. 1 is comparatively simple, the choir 4-ft. stops being added to give piquancy to the variation itself, and is in this style:—

VAR. 1. *Quasi staccato.*

88.

Choir soft 8 and 4 ft.

Swell 8 ft. with Oboe.

Var. 2 gives the harmonised melody to the right hand on the swell (8-ft., with reeds), and the semiquavers to the left, still on the 8 and 4-ft. stops of the choir; and Var. 3 is in semiquavers for both hands, and occasionally for pedals too. Var. 4 has a semiquaver bass for the pedals, the hands taking full chords on the great organ, *mf.* :—

VAR. 4.  $\text{♩}=80.$

Var. 5, "choir or swell, *mf* without reeds," is marked in quicker time ( $\text{♩}=88$ ), and is in triplets, while the sixth variation, in 4-4 time, introduces florid work for the right hand on the great organ harmonic flute, the left hand playing crotchets, with a very light bass for the pedals. Var. 7 is another admirable example of the use of counterpoint, and in style of treatment somewhat resembles one of the variations on the choral previously analysed. The first two bars will be sufficient to illustrate the nature of this variation:—

VAR. 7.  $\text{♩}=48.$

Var. 8 is a charming combination of the great organ harmonic flute with the choir clarinet, and the pedal "16-ft. coupled to swell with 8-ft. reed." Only organists will be able, without hearing them, to appreciate these delicious chromatic passages in semiquavers. Var. 9 is in A minor, and we feel sure that Henry Smart, being himself no mean player on the violin, had that instrument in his mind when writing this touching variation, which he has registered, at the opening, for "swell voix humaine, with tremulant." The sedate movement with which it opens, breaks at length into semiquavers and modulates into various keys, but returns at length to steady motion, and ends on the dominant harmony of the key of A, in which the Finale fugato is written:—

*Allegro moderato. ♩=69.*

*Gt. Org. mf*

This subject is worked up in fine style, the pedals being silent until the 38th bar, when the “air” is given out *f*, thus:—



And after the usual dominant pedal, the air is played in octaves by the right hand, the left hand giving chords, and the pedals taking the fugue subject, *f*. This is a really noble work, quite worthy to be ranked with the writings of the great masters. Smart shows, in this “air with variations,” how an artist of the first rank can by one touch of genius call a dead form to life, and infuse into it vigour and strength. This is always the case—the form is the mere form and nothing else, so long as mediocrity moulds it; it is genius, and genius alone, that has the magic power to clothe the form with life and beauty.

11, 12, AND 13. TWELVE SHORT AND EASY  
PIECES IN VARIOUS STYLES.\*

Each of these numbers contains four pieces, the first four being as follows:—

1. Con moto moderato, in E flat, 4-4 time; a slow

\* Novello, Ewer & Co. 11 and 13, 2s. 6d. each; 12, 2s.

movement, suited to the requirements of learners of the organ, who are just beginning to learn that the left hand and left foot have to go different ways in organ-playing—in fact, none of these twelve pieces present any difficulties to the student who has mastered, say, the first part of Rinck's celebrated "School."

2. *Con moto moderato* in F, 4-4 time, is a piece of much the same kind as No. 1, save that there is more independence of the two hands, the treatment of the subject being a little more complicated.

3. *Andante tranquillo*, in G, 2-4 time, is yet more advanced in technique, and offers beautiful thoughts for the student's admiration, as well as material for his improvement. It opens on the 8 feet stops of the great organ without pedals:—

*Andante tranquillo.*

*Gt. Org. 8 ft.*

And is an instance of what may be done with small means.

4. A "soprano melody" in B flat, 2-4 time. No metronome mark is given, but the style of the left hand work indicates a slow tempo; we would sug-

gest  $\text{b} = 60$ . Here is the opening phrase of the melody :—

*Swell Oboe.*

*Choir.*

5. Andante grazioso in F, 3-4 time. A graceful theme, which begins thus :—

*Andante grazioso.*

*Swell 8 ft.*

6. *Quasi Pastorale* (Andante tranquillamento) in G, 3-8 time. If we may regard these "Twelve Short and Easy Pieces" as an organ school in brief (which, in truth, they are), we must believe No. 6 to be intended to show the learner the effect of combining chords on the swell organ with arpeggios for left hand for a flute stop, while the rhythm is marked by the pedals—

*Choir, stopped diapason and 4 ft. flute.*

a combination which has a different effect from the solid part-writing of which Smart was so fond. The former class of composition produces its effect rather

by beautiful stops than beautiful writing, and, as it belongs to musical "sweets," and not to the more substantial entertainment which the organ can provide, Smart has used it but sparingly. We do not deprecate its use, and its effects are legitimate effects; but, like the *vibrato* and the *portamento* on the violin, their too frequent introduction would soon cloy.

7. *Andante con moto quasi allegretto*, in A, 3-4 time. A simple yet charming movement on the following theme:—

*Andante con moto quasi allegretto.*

Choir 8 ft.

Which is worked out in a most interesting way. This little piece is a delightful specimen of Smart's perfect art.

8. *Andante moderato*, in D, 4-4 time. Here is another of those pieces written in real parts, which have so solemn and dignified a character when played at a moderate pace on the 8-feet stops of the great organ—not the reeds, but the diapasons and general 8-feet flue-work, which may, in consideration of their position and dignity, be called the "landed gentry" of the organic community—the reliable and staid portion of the nation, whose wealth is unquestionable,

whose honour is unimpeachable, and whose love for all that is noble in the old constitution is proverbial. Among Smart's works are many of these movements, and organists who are not capable of doing justice to the more intricate of his writings, need fear nothing either for his repute or their own, if they adhere to the comparatively simple and straightforward path of these three, four, and five-part pieces.

9. *Grazioso* in F, 6-8 time. A piece well known to organists, and one which was a favourite on the "Smart Commemoration Sunday," July 27th, 1879, if we may judge from the number of times it was played on that day (see list in *Musical Standard*). Graceful and elegant, yet simple, it deserves to be a favourite :—

Just such a piece, this, as Smart would compose at the organ on Sunday morning, either at the opening of the service or to introduce the Communion Service, and which was not seen, even by the composer, until it had first been heard. Extemporisers should take a leaf out of Smart's book, and extempore in proper form, and with, at any rate, some little regard for the ordinary decencies of modulation. Let them remember (Smart always did), that successful extemporising depends on these five things: (a) a rhythmic melody, (b) correct progression of parts, (c) due variety of key and mode, (d) proper development and repetition of the melodic theme, however brief may be the time occupied in playing, and (e) above all, a soul full of music. Your correct but cold player never makes a good extemporiser. He lacks enthusiasm, and instead of ruling his rules he is correct, and nothing more, and allows his rules to rule him, so as to take, or keep, all heart out of his playing. To play a melody on the diapasons, then to repeat it in the same key on a fancy stop, like the vox humana or cremona, and finally to play it (still in the same key), on the choir flutes coupled to the full swell, is not really extemporising, which, to be of the right kind, requires development of subject and mode, rather than variety of stops. It may have this last; but the other it must have, if it is to be above the level of insufferable insipidity. A splendid training for an ambitious extemporiser would be to be forbidden a note of his own composing until he had learnt by heart twenty of Bach's choral preludes, the "Eight small Preludes and Fugues," half a dozen of the larger Preludes and Fugues, and these twelve

short and easy pieces of Smart's. Bach and Smart between them would give form to his soul for real extempore playing (if he had any soul), and give soul to his form also. Successful preachers always begin by bending very low at the feet of some great preacher who is to them the ideal of perfection ; if they have any individuality, it will in due time assert itself. Successful extemporisers must also begin by learning at the feet of some great player who has gone before them ; if they have power of their own, this course will bring it out ; if they have none, but are to remain imitators, they will at least have good models for imitation. John Sebastian Bach and Henry Smart we would recommend as two great models of grand, noble, and inspired extemporisation.

10. Evening Prayer (Andante solennelle) in A, 2-4 time. A lovely composition, as well-known, and as frequently played as the Grazioso in F, just referred to. Here is

“Beauty unadorned, adorned the most.”

Ye lovers of noise and clatter, mixtures, and sesqui-alteras, trumpets, and 32-feet large-scale pedal pipes, be still for a while, and let Smart show you how to make your voluntaries symbolise the place you are in, and the object which brought you there ! Push in all your stops but the choir dulciana, and then, while the congregation reverently waits to confess its sins to God, play this as the evening sun enters by the western windows, and floods God's own house with the glory of God's own sunshine :—



The heart must indeed be callous which could listen to it without being moved. Depend upon it that if you want to touch people's hearts, "in quietness . . . shall be your strength." But we beseech you not to play the "Evening Prayer" in any church where the rustling of silks in the aisles is mixed with the confession of sin in the pews; such a people do not deserve such a voluntary. Keep it for those who believe that the Eternal God should not wait for the prayers and praises of the dust which His fingers have made, and that the fitting worship of God requires worshippers to be in their places to wait for the service to open. Happy the organist who has such a people, seeing that he is not doomed to waste

the sweetness of Smart upon the desert air of arrogant ignorance, but is enabled to bring such works as the "Evening Prayer" before a people who will profit by them!

11. Prelude (Allegro moderato) in C, 3-4 time, is a bold and vigorous work for the great organ stops. Although called a "prelude," it is well fitted for a concluding voluntary, if taken alone. The fact of its being thus named, however, would imply that it is intended as an introduction to the Fughetta in the same key, which is

No. 12 of the series, and is in 4-4 time. This Fughetta shows how scientific Smart could be when he chose. The first eight bars will indicate the subject and counter subject:—

*Moderato.*

*Gt. Org. full.*

The upper part takes further on the subject in the subdominant, but soon returns to the original key, reappearing in different keys, a dominant pedal of about six bars leading to the full close.

The Prelude and Fughetta are admirable practice for the student, and coming at the end of these twelve pieces, seem to point to an educational object in writing the series. Any young player who faithfully studies these pieces, will reap immense advantage therefrom, for though easy, they are, as we have said, perfect in form and full of beauty.

#### 14. PRELUDE IN A. POSTLUDE IN G.\*

We enter now upon the study of the series of pieces written by Henry Smart for Dr. Spark's *Organists' Quarterly Journal*, in which well-known serial first appeared the works here numbered 14 to 20. Smart was an intimate friend of Dr. Spark, the editor of that journal, and wrote some of his very best organ music at his friend's request. We come here upon a class of writing different altogether from the "Twelve Short and Easy Pieces," the bulk of what Smart wrote for the *Organists' Quarterly Journal* belonging to the highest order of organ music. In these compositions he wrote for fully developed players, and he is, therefore, at his best. The Prelude in A is a really delightful work, and will require close attention on the part of any player who attempts it—calling for a sympathetic mind to understand it, a fair amount of executive ability to play it,

and good registering to give it fit expression. Here are the opening bars :—

The musical score consists of two staves of music. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The music consists of eighth and sixteenth note patterns. The first staff has a dynamic marking 'p' and a tempo marking 'Choir Salcional 8.'. The second staff has a dynamic marking 'p'.

As if to restrain the virtuoso, and prevent him from "executing" this prelude to death, Smart has marked it "Molto moderato, M.M.  $\text{♩}=69$ ;" and to preserve its quiet beauty he registers it for the "choir salcional." Before the theme returns in at the end, there is an intermediate passage of wondrous beauty :—

*Swell.*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*&c.*

This prelude is, in our opinion, one of Smart's masterpieces. It is the kind of music with which he himself delighted to introduce Divine Service—music which appeals irresistibly to the heart of any one capable of being touched at all by the sweet and soothing influences of music. The flowing melody with which it opens, the episode which follows it before the melody is repeated, the delicious passage which we have last quoted, and the graceful ending—played with Smart's registering, and at his pace—are all suggestive of restful peace and contented quiet. The poet paints in words ; the painter in colours ; the musician in tones—and this prelude is assuredly a tone-painting, and is as suggestive of rest and content as a poem or picture could be, with just sufficient motion in the modulating passages to render the return of the quiet theme doubly welcome. "What a fuss to make about two pages of music !" says some Deadheart, who never listens to a voluntary, wonders how people can see so much in Smart, and sees no difference between him and Batiste, or anybody else. Just so : we do not write for him, or the like of him ; and his praise would be a far greater calamity than his blame. To him, doubtless, a Correggio or a Raphael are no better than "The Barley Mow" which adorns the sign-board of the village hostelry ; and the works of art which grace the board on the head of the peripatetic Italian image merchant, are quite as good in his eyes as "The Sleeping Children" of Chantry in Lichfield Cathedral. If all people were like Deadheart, organists might as well play improvisations of their own, all on common chords, as get up voluntaries from Smart or any other

grand writer for the organ. But, luckily, congregations are not all Deadhearts ; and, under Henry Smart's exquisite music, we imagine the heart must be dead indeed which is not roused to feeling. The *Organists' Quarterly Journal*, like all other works for the organ, is not all equally good ; but it contains no inferior work from the pen of Henry Smart.

The Postlude in C is of a different character, and, as its name will show, intended for a different purpose from the Prelude in A. Its subject, its registering, and its style, are altogether vigorous and strong. Here is the main theme :—

*Con spirito, ma moderato. ♩=78.*

*Gt. Org. full (with Swell coupled throughout).*

A passage full of graceful modulations follows this theme, which is again reached through a fine crescendo, rising by semitones. The subject commencing with the bars we have given is the basis of the whole postlude ; and on its last appearance it is introduced by a dominant pedal continuing through six bars. This piece, whilst not demanding any very high executive powers, is well developed, and forms a fine concluding voluntary.

NO. 15. PRELUDE IN E FLAT; INTRODUCTORY VOLUNTARY IN B FLAT; ANDANTE GRAZIOSO.\*

The directions given for the pace and registering of the Prelude in E flat are sufficient indication of the character intended to be given to the piece. There are no metronome marks, but the "andante serioso," and a careful study of the prelude itself, seem to forbid any faster time than  $\text{♩} = 70$ ; while the registering of the first part—"Gt. Org., all 8-ft. and 16-ft. flue work"—points to a sedate if not a serious intention. There is a measured character about the prelude which fits it for an opening voluntary on any solemn occasion. At the ending of the first part, which occurs at the beginning of the bars here quoted, the choir organ 8-ft. and 4-ft. stops are marked; the time indicated is "poco animato," and the following beautiful passage comes in, and is worked out in Smart's best style:—

poco animato.

Choir all 8 & 4 ft.

Coupled to Choir.



The whole of this piece is full of what we may well call "devotional" feeling, and, when played "mit innigsten empfindung," would be as legitimate a portion of a solemn church service as chants, services, or tunes could possibly be. The success of Dr. Spark's "Quarterly" is not to be wondered at, when it is remembered that Smart frequently wrote for its pages.

The Introductory Voluntary in B flat is a development of this theme, which is given out by both hands and pedal in unison :—



The left hand then gives out the same subject, which now modulates into the "relative" minor, and leads to an intermediate theme, graceful and flowing :—

*Swell 8 ft. without reeds.*

after which the opening subject is again heard before the finale. The whole piece is firm and vigorous, and demands energetic and bold treatment.

In the third of these pieces—Andante Grazioso in G major—we have one of those fine flowing melodies which at once take the fancy of hearers of all classes, cultivated or uncultivated—a subject which the uninitiated would at once call “nice,” but which is not at all a merely accompanied melody, the left hand moving in parts and every bar being full of harmony. Here is the opening phrase:—



The melody is then marked for the choir clarinet, and this is succeeded by tied chords on the swell oboe with a florid semiquaver accompaniment for the harmonic flute, and by a re-entry of the melody just quoted. This andante grazioso is one of Smart's purest gems.

#### No. 16. POSTLUDE IN D.\*

This work is better known as "Allegro Pomposo," and is a favourite concluding voluntary, being very often played at the close of divine service. We remember hearing it once on the fine organ in Banbury parish church, when Mr. G. A. Hardacre was organist, and the effect was superb. Smart's own registering—full great organ coupled to full swell—was adhered to, and after a fine service, rendered as not many provincial services are rendered, this grand work was performed in a manner which left nothing to be desired. Here is the theme of this fine work:—

*Allegro pomposo.*

Full, Gt. Org. coupled to Full Swell throughout. Swell.

The opening of this piece may well be marked "Allegro Pomposo," its style being full of dignity and grandeur. It would be easy to tell, without this direction, what was intended, as in the firm vigour of its progression this piece in its opening phrases brings to mind the pomp of some gorgeous royal pageant. This postlude might well both in form and construction be the first movement of an organ sonata, and we could almost imagine that Henry Smart meant some time or other to write the remaining movements necessary to make it a sonata. There is here all the variety both of subject and treatment which the

canons of that form require. The subject is heard in its own and other related keys—thus, it appears first in major, then in minor, then in the dominant, and so on ; and in all these different phases it is well developed. The work altogether stands very high as a specimen of organ music pure and simple, and is quite fit to rank with the noblest and best compositions which have been written for that noblest of all instruments.

No. 17. TWELVE SHORT INTERLUDES FOR SOFT  
STOPs.\*

These interludes are “for use between the offertory sentences, or at confirmations.” There are 4 in G, 5 in C, and 3 in E flat ; and they are all intended to be played “Andante, quasi allegretto.” They are too short to render quotation necessary, but are all worthy of the name they bear. Organists who do not habitually extemporize, or who do not extemporize well (though this latter class will be the last to admit the soft impeachment), will find these interludes admirably adapted for joining the offertory sentences together.

No. 18. MARCH IN G.†

A bright and lively work, not at all difficult to play.  
The leading theme is :—

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\* Novello & Co. Price 1s. 6d.

† Novello & Co. Price 1s., sewed.

*Allegro moderato e pomposo.*

Full, Gt. Org. coupled to Swell.

An intermediate movement in the subdominant is introduced after the exposition of the principal motif just quoted :—

Full Swell closed.

This part of the march is only treated briefly, and soon leads again to the opening subject in the original key. The few chords which connect this with the close are unspeakably grand and imposing in effect. The whole work is brisk and joyous, and speaks of triumphant gladness.

## No. 19. EASY PRELUDES IN F AND G. \*

These are, like all Smart's "easy" pieces, well fitted as studies for students wanting to acquire the true "organ-touch" on pedals and manuals—indeed, a learner who knows his rudiments before going to the instrument, may find in Smart's organ-music a "progressive school" of the very best kind, provided only some judicious friend points out in what order the various pieces should be taken. The prelude in F is a solid "diapason movement" opening thus:—

*Con moto.*

Gt. Org. 8 & 16 ft.

and that in G opens as follows:—

*Molto moderato.*

Both pieces are written in parts, and give equal work to both hands.

No. 20. MINUET IN C.\*

This minuet is the first and only instance—unless the variations may be so regarded—in which Smart has departed from his usual style of organ music, and written in forms which do not strictly belong to, or always agree well with, the character of the instrument. The dance form can hardly be said to suit the organ, though the minuet is generally more free from light and airy frivolity than any other of the old dance forms in which our great-grandfathers were wont to disport themselves. There is a gentle seriousness about a genuine minuet, and its gaiety is at the most only of a timid sort. It may be that some such considerations as these induced Smart to publish a minuet for the organ—a class of composition which has been written times out of number for the piano-forte or its predecessors, but which has very rarely been composed expressly for that instrument which is above all others devoted to the service of the church. Possibly if the church of the middle ages had not, in its severe austerity, looked askance at dancing, and if the Puritans in our own country had not tabooed it (and organs too, for the matter of that,) as an invention of the devil, art might have been the richer by a goodly number of minuets for the organ; as it is, many have been arranged for it, but few composed.

This one is quite in keeping with the character of the stately dance-form. Here is the opening phrase:—

*Allegro moderato. ♩ = 112.*

*Swell 16, 8, & 4 ft.*

A movement in the dominant follows, and is succeeded by the repetition of the leading theme; and that again by another subject in the tonic minor, which, we think, is the finest part of this composition. The minuet is altogether a fine work, full of interest both from a melodic and harmonic point of view, and is quite in keeping with the character of the instrument.

No. 21. THREE ANDANTES.\*

These are in A, in F, and in C, respectively; and are inscribed "to his friend, W. T. Best."

\* Ashdown and Parry. Price 2s. 6d. each.

The first, in A, opens thus:—

*Andante.*

and contains, beside the usual development of the theme, some of that florid work for choir-flute for right hand, combined with holding-chords for left hand, in which Smart did not very often indulge the easily-dazzled public. The work may, notwithstanding this, be classed as a whole among some of the most solid of Smart's compositions.

No. 2, in F, is in a different style. In common time, and with a more vigorous subject, it seems to have come from another hand than No. 1, save

that we have proof in abundance of Smart's facility in many styles, and of his command over the resources of the organ. It is full of brightness and strength :—

*Andante con moto.*

No. 3 in C is full of that clear part-writing which we have so often had occasion to note in our review of Smart's organ music. Nothing better befits the dignity of the organ than music of this class :—

*Andante con moto.*

Mr. Frank J. Sawyer, of Brighton, has unearthed many old and almost forgotten "diapason movements." If Smart's works become scarce a century hence, the enthusiast of the future will set a high price on his copies of these fine compositions.

The next pieces we have to analyse are a series of five \* organ pieces, in various styles. The first is Con Moto in B flat, and is longer and more fully developed than most of those previously analysed. It opens thus:—

*Con moto.*

*Gt. Organ  
16 and 8 feet.*

*Pedal 16 feet, and  
coupled to Gt. manual.*

and, after working out this subject, modulates into G minor, the melody being very bold and striking, the left hand accompanying in quaver arpeggios, with easy work for the feet. Indeed, throughout this *con moto* there is not much in the pedal work to alarm a student. The passage just quoted does not reappear until nearly at the end of the piece, which is somewhat more diffuse than most of Smart's writings.

No. 2 is a three part study in E major, *moderato con moto*, and affords more scope for the feet than No. 1. Here is a passage taken from the latter part of the work, which will fairly illustrate its *calibre*:-



To play perfectly, one such study as this will go far to the making of a good organist, as it necessitates thorough independence of manuals and pedal-board.

No. 3 is a "Fantasia with Choral," opening with a vigorous introduction in the key of G, common time, allegro maestoso. This extends over three pages, and is followed by a choral in B flat, with florid passages between the phrases. This is not a choral with variations, but is irregular in form—not developing an idea, but adorning a tune with floral wreaths, the figures of the ornamentation maintaining, however, a coherent resemblance to each other. After a change to the original key of G, there is some fine pedal work, as a florid counterpoint to the choral, of the following pattern:—



This fantasia is full of power, and makes a very fine concluding voluntary.

No. 4, *Allegro Moderato* in A, is built on a foundation like this:—

*Allegro moderato.*

*Gt. Organ 8 and 16 feet.*

A fine modulation introduces a passage in C, in which syncopations are made use of with very good effect.

No. 5, *Con Moto Moderato* (en forme d'Ouverture), in D minor, has been a favourite piece at organ recitals, both with performers and audience. The opening bars are peculiar:—

The tonic major is used as a medium for the following theme:—

*Gt. Org. 8 ft. and Swell coupled.*

*Sw. 8 ft. Reeds.*

These five pieces show some of the varying directions in which Smart's genius led him, and serve to indicate how wide was the ground which he covered, even when writing for one single instrument. These pieces are published by Messrs. Ashdown & Parry.

The Festive March in D is another of the many fine works Smart wrote for Dr. Spark's *Organists' Quarterly Journal*; and it is not too much to affirm that, since the establishment of that publication, in 1869, no writer has done more or better for it than Henry Smart. He had promised also to write for *English Organ Music*, but death prevented him from carrying out his intention. The Festive March is, in truth, a fine piece of work.

We heard it played, in 1878, to a vast assembly, as the Alexandra Palace, and watched with great interest the effect it produced. It was, of course, vociferously applauded, and imperatively redemanded; and the applause was of that unmistakeable sort which always convinces us that a composition has not only taken hold of the fancy of an audience, but approved itself to their intellect also. The March opens thus:—

*Allegro moderato.*

*Swell Flue Work  
up to 4 ft. with Oboe.*

*soft 16 & 8 ft.*

*sempre stacc.*

The second movement is based on this figure:—

*Gt. Org. soft 8 ft. with Swell Reed  
coupled in unison and octave.*



Later on, we have, in the subdominant, a taking melody, opening thus:—



and, still in that key, the opening bars are reproduced when the above melody ends, leading up to the repetition of the first movement of the march in its own key. This march, like the others written by its author, is free from that vulgarity which marks so many marches, and which too often brings this class of writing into discredit. It is more difficult than the "March in G," and is more expanded in form and varied in treatment, resembling somewhat in these respects the "Grand Solemn March" in E flat. Organists who have worn thread-bare the "Marche aux

Flambeaux," and have brought good work into disrepute by playing the march from "Athalie" every third Sunday or so for the last ten years, may do worse than try Smart's marches for a change. Where there is such great variety as he uses in his writings in the march form, congregations will not soon grow weary of them. This one in D is a real treasure. We all know, *ad nauseam*, how German bands (in England) accompany march melodies, each half of a 4—4 bar going steadily on thus:—*rest* pum pum pum *rest* pum pum pum. Need we say there is none of this execrable "vamping" in any of these marches by Smart?

The last work we have to speak of—we believe it was his last composition—is the Postlude in E flat, which appeared in the *Organists' Quarterly Journal* for July, 1879—on the 6th of which month Smart died. This postlude is full of the earnestness, vigour, melodic charm, and harmonic purity, which are the great characteristics of all his works for the organ. It is worthy of him; and to say this is to say much.

An introduction of 19 bars, andante lento leads to the main theme:—

*Allegro.  $\text{d}=120$ .*

*Gt. Org. 8 ft. coupled to Sw. 8 & 4 ft.*



This is succeeded by florid quaver work, the compound stops being gradually added until the full organ comes into play. The form of this postlude is not so clearly defined as is usually the case with Smart; but there is plenty of that melody which Haydn said must be the main feature in any good composition; and there is also abundant harmonic development, and plenty of pure part-writing. We do not by any means say that want of form is a fault in this work. Genius chooses its own forms; and, when it chooses, dispenses with received rules, and makes canons of its own. Smart has given abundant proof that he understood accepted forms, and could use them when he thought fit. But he has thought fit, in this postlude, to give a wealth of material without rigidly adhering to any special mode of exhibiting it. The subject quoted above is, however, the main dish of the banquet, and reappears towards the end. The last 24 bars (poco meno allegro), contain some vigorous pedal passages in quavers to chords in minims for both hands.

With Smart's proper place in the temple of English

musical art we need not in this work concern ourselves, except so far as relates to his organ music ; but with reference to the compositions which we have here passed in brief review, we need do no more than express an opinion that Henry Smart's Compositions for the Organ prove him to have been an Englishman not unworthy to walk in the footsteps of the great composers who have raised that noble instrument to the dignified position it now occupies.







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